

Authorized Edition

**guitar**  
for the practicing musician

GUITAR/VOCAL  
WITH TABLATURE

MASTER OF PUPPETS

# METALLICA



MASTER OF PUPPETS



NOTE FOR NOTE  
TRANSCRIPTIONS



# METALLICA



## MASTER OF PUPPETS

Management: Q Prime Inc.  
Transcribed by Kenn Chipkin  
("Disposable Heroes" transcribed by Mark Phillips, "Battery" transcribed by Jesse Gress)  
Edited by Mark Phillips  
Production Manager: Daniel Rosenbaum  
Art Direction: Alisa Hill  
Administration: Deborah Poletto  
Photography: Ross Halfin  
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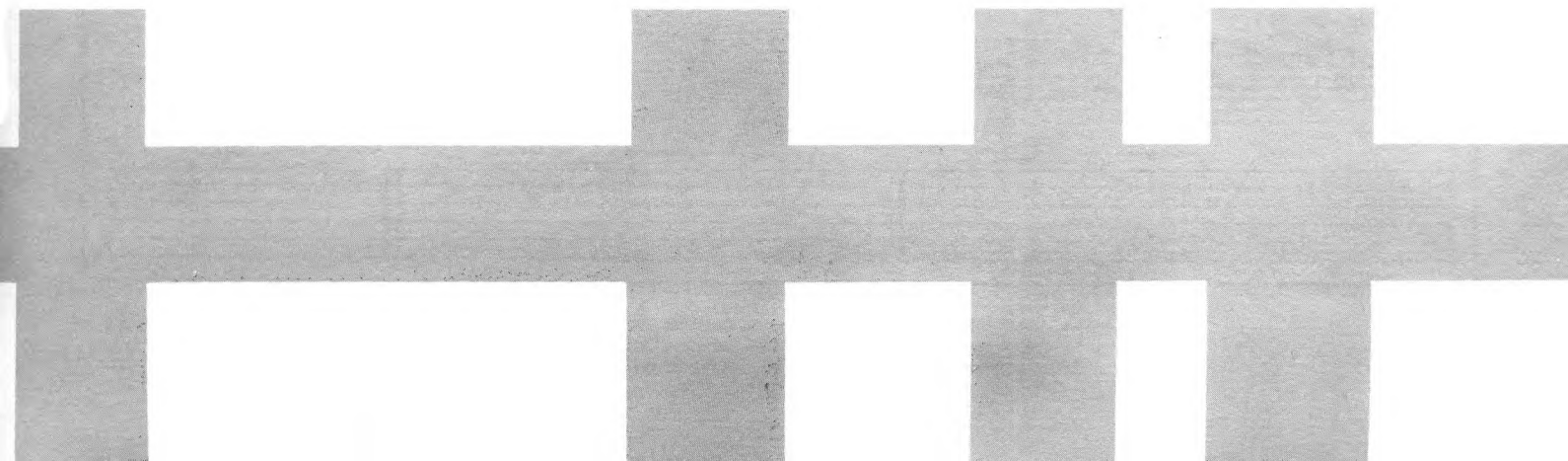
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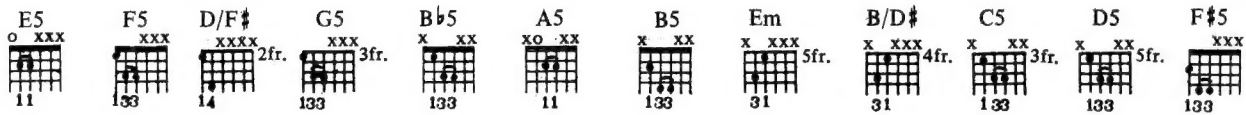
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# BATTERY

Words and Music by  
James Hetfield and Lars Ulrich



Moderately slow ♩ = 75

Intro

Acous.

gtr. I

Rhy. Fig. 1

Fmaj7

F#m7

G5

E5

Fmaj7

F#m7

G5

(end Rhy. Fig. 1)

w/Rhy. Fig. 1 (2nd time add Riff A)

\*Acous.  
gtr. III

E5

Fmaj7

F#m7

G5

E5

Fmaj7

H P

3

\*Gtr. III tacet for 1st 2 bars (1st time only).

w/Riff B

E5

F5

D/F#

G5

Riff A (Acous. gtr. IV)

Riff B (Elec. gtr. IV)

E5 *sim.* F5 1.2. D/F# G5 3. D/F# G5 E5 B5 G5 B/D#  
Gtrs. I & II

Fast ♩ = 190  
N.C. (E5)  
\*Rhy. Fig. 1 (Gtr. I)

Bb5 A5 (E5) Em B/D# Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5

P.M.-----4 P.M.-----4 P.M.-----4 P.M. P.M.

\*2nd time Gtr. II doubles Gtr. I

E5 Bb5 A5 E5 Em B/D# Em (E5) Bb5 A5 Bb5 A5 (Both gtrs.) (end Rhy. Fig. 2)

P.M.-----4 P.M.-----4 P.M.-----4

Rhy. Fig. 3 (end Rhy. Fig. 3) 1st, 2nd, 3rd Verses w/Rhy. Fig. 2 (1st 4 bars only)

E5 G5 A5 F5 B/D# (E5) Bb5 A5 (E5) Em B/D#

\*Gtr. II doubles Gtr. I whenever possible.

1. Lash - ing out the ac - tion, re - turn - ing the re - ac - tion,
2. Crush - ing all de - ceiv - ers, mash - ing non - be - liev - ers,
3. Cir - cle of de - struc - tion, ham - mer comes crush - ing,

w/Rhy. Fig. 2 (1st 4 bars only)

Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5 (E5) Bb5 A5 (E5) Em B/D#

weak are ripped and torn a - way.  
nev - er end - ing po - ten - cy.  
pow - er - house of en - er - gy.

Hyp - no - tiz - ing pow - er, crush - ing all that cow - er,  
Hun - gry vi' - lence seek - er, feed - ing off the weak - er,  
Whip - ping up a fu - ry, dom - i - nat - ing flur - ry,

w/Rhy. Fig. 3

Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5 E5 G5

bat - ter - y is here to stay!  
breed - ing on in - san - i - ty!  
we cre - ate the bat - ter - y!

Smash - ing through the bound - 'ries, lu - na - cy has found me,

w/Rhy. Fig. 2 (1st 4 bars only)

A5 F5 B/D# (E5) Bb5 A5 (E5) Em B/D# Em (E5) Bb5 A5 (E5) F#5 G5 (E5) G5 G#5

can - not stop the bat - ter - y.

w/Rhy. Fig. 3 w/Rhy. Fig. 2 (1st 2 bars only)

E5 G5 A5 F5 B/D# (E5) Bb5 A5

Pound - ing out ag - gres - sion turns in - to ob - ses - sion, can - not kill the bat - ter - y!





Guitar solo

[illegible]





# MASTER OF PUPPETS

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Cliff Burton

Fast Rock ♩ = 220

Intro

\*Gtr. I

E5 D5 D♭5 C N.C. (Em)

*f* P.M.

\*Gtr. I is doubled by Gtr. II unless  
notated w/opposite stemming.

D D♭ C N.C. (Em) *Play 4 times*

P.M.

N.C.

P.M. *sl.* *sl.* *sl.*

N.C. B5

P.M.

N.C.

P.M. *sl.* *sl.* *sl.*

w/Fill 1  
E5

N.C. (Em)  
Rhy. Fig. 1

1st, 2nd, 3rd Verses

Repeat Rhy. Fig. 1 (4 times)

N.C. (Em)

1. End of pas - sion play, — crum - bl - ing — a - way, —  
2. Nee - dle - work the way, — nev - er you be - tray, —  
3. Hell is worth all that, — nat - 'ral hab - i - tat, —

\*Cue notes for 2nd verse only.

I'm your source of self - de - struc - tion.  
life of death be - com - ing clear - er.  
just a rhyme with - out a rea - son.

Veins that pump with fear, — suck - ing dark - est clear, —  
Pain mo - nop - o - ly, — rit - ual mis - er - y, —  
Nev - er - end - ing maze, — drift on num - bered days, —

lead - ing on — your death's con - struc - tion.  
chop your break - fast on — a mir - ror.  
now your life is out — of sea - son.

Fill 1





E5 D5 E5 C5 B5 1,2. D#5 B5

(1.) fast - er, \_\_\_\_\_ o - bey your life your  
 (2.) mas - ter, \_\_\_\_\_ your life burns  
 (3.) fast - er, \_\_\_\_\_ o -

P.M.-----4 H P.M.-----4 P.M.-----4 P.M.-----4

\*Sing E 2nd time only.

H

3. N.C. (B) E5 F Chorus E5

bey your mas - ter, mas - ter. Mas - ter of Pup - pets, I'm

Gtr. II

Gtr. I

P.M.-----4

G C5 B5

pull - ing your strings, twist - ing your mind and smash - ing your

P P.M.-----4 P.M.-----4 P.M.-----4

P

A5 D C5 B

dreams. Blind - ed by me, you can't see a thing,

P.M.-----4 P.M.-----4

E5 D5 C E5

just call my name 'cause I'll hear you scream. Mas - ter,

P.M.-----4 P.M.-----4

F E5 C

mas - ter. Just call my name 'cause I'll hear you scream.

P.M.-----4 P P.M.-----4

2nd time to Coda I 3rd time to Coda II

E5 F N.C.

Mas - ter, mas - ter.

P.M.-----4

1. 2. D.S. (2nd verse) al Coda I

B5

sl. sl. sl. sl. sl. sl.

# Coda I

mas - ter! Mas - ter! Mas - ter!

*rit.*

Slower ♩ = 110

\*Vocal repeated by echo device and fades out.

## Interlude

Em  
Gtr. I - Rhy. Fig. 2

Let ring (clean tone)

D H P Cadd9 Amsus2 B7

Repeat Rhy. Fig. 2

B7/D# Em Gtr. II D Cadd9 Amsus2 B7 B7/D#

Vol. off *mp* *sim.*

w/Rhy. Fig. 2 (2 times)

Em 8va

Gtr. II

Gtr. III *mf*

\*Gtr. II - higher stgs.  
Gtr. III - lower stgs.  
†TAB number on right represents upstemmed gtr.

18/22 19 20 21 22 17 19 10 10 10 10 20 17 19 10 19 15 17 17 17 17 18 15 17 17

20 21 22 19 10 10 10 10 22 19 10 19 20 17 17 17 17 20 17 17

Amsus2 8va

B7

B7/D#

H P 3

H P 3

sl.

H P

sl.

17 16 17 15 14 17 16 17 14 17 17 14 15 17 19 20

19 17 19 17 16 17 16 17 19 17 16 17 17 19 20



## Cadd9

**B7**

B7/D#

B7/D#

Em

Cadd9

Fill 2

Fill 3 (end of solo)

Gr. II (use previous voicings)

E5 D5 C5 A5 B5 D#5

Gr. I

(distortion) *f*

P.M.-----

Let ring

H. P

P.M.-----

P

E5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Rhy. Fig. 3

P.M.-----1 P.M.-----1

2

Repeat First Page (4 times)

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5

Mas - ter, mas - ter, where's the dreams that I've\_ been af - ter? Mas - ter, mas - ter,

F#5 G5 F#5 G5 C#5 F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

prom-ised on - ly lies.\_ Laugh - ter, laugh - ter, all I hear\_ or see\_ is laugh - ter.

F#5 G5 F#5 G5 F#5 G5 F#5 G5 C#5

Laugh - ter, laugh - ter, laugh - ing at\_ my cries.\_

16

**Double time** ♩ = 220

Guitar Solo II  
w/Rhy. Fig. 1 (4 times)  
N.C. (Em)

The musical score for 'The Little Boat' is presented on two staves. The top staff is in treble clef, marked '8va' (octave 8), and contains a melody of eighth notes with triplets and accents. The bottom staff is in bass clef and contains a bass line with triplets and accents. The score is divided into three measures by vertical bar lines. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). The second measure contains a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). The third measure contains a triplet of eighth notes (G4, A4, B4) followed by a triplet of eighth notes (C5, B4, A4). The score ends with a double bar line and a repeat sign.

[illegible]

\*This note produced by pulling stg. off the edge of the fretboard,  
"fretting" it against pickup  
†Pull trem. bar up.

[illegible]

H



8va- - - - -

\*Depress & vibrate  
bar simultaneously.

N.C.

B5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with a repeat sign at the beginning. Below the staff, there are two staves of figured bass notation. The first staff of figures includes the letters 'P.M.' and a dashed line with a '4' at the end. The second staff of figures includes the letters 'P.M.' and a dashed line with a '4' at the end. The second system also features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, with a repeat sign at the beginning. Below the staff, there are two staves of figured bass notation. The first staff of figures includes the letters 'P.M.' and a dashed line with a '4' at the end. The second staff of figures includes the letters 'P.M.' and a dashed line with a '4' at the end.

[illegible]

N.C.

P.M.

1. 2.

*D.S. (3rd verse) al Coda II*

73

Coda II

(w/Backwards lead gtr.)  
N.C. (Em)

The musical score for "The Rose Tree" is presented in two systems. The first system features a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on a single staff, starting with a repeat sign. The notes are mostly quarter notes, with some beamed eighth notes. There are three slurs over the melody, each labeled "sl." below it. The first slur covers the first two measures, the second slur covers the next two measures, and the third slur covers the final two measures. The first and last measures of the first system are marked "P.M." below the staff. The second system consists of a single staff with a common time signature. It begins with a repeat sign and contains a series of notes, mostly quarter notes, with some beamed eighth notes. There are three slurs over the melody, each labeled "sl." below it. The first slur covers the first two measures, the second slur covers the next two measures, and the third slur covers the final two measures. The first and last measures of the second system are marked "P.M." below the staff.

[illegible]

# THE THING THAT SHOULD NOT BE

Words and Music by  
James Hetfield, Lars Ulrich,  
and Kirk Hammett

Medium Rock ♩ = 116

D5 E5  
\*Acous. gtr.

D5 E5  
Rhy. Fig. 1-----

D5 E5 E(b5) E5

\*Tune (6) to D

E(#5)

D5 E5

E(b5)

E5

E(#5)

D5 D5

\*Elec. gtr. D#5 E5 Bb5 B5

Rhy. Fig. 2-----

\*Tune (6) to D.

C5

Play 4 times

D5

D5 D#5 E5 Bb5

B5

C5

D5

Rhy. Fig. 2A-----

Am7  
Rhy. Fig. 3

Fm7

F#m7

D#m7

(end Rhy. Fig. 3)

w/Rhy. Fig. 1  
(Acous.)  
D5



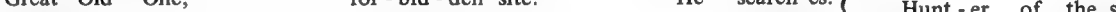
w/Rhy. Fig. 2 (2 times)  
(elec.) D#5 E5 Bb5

w/Rhy. Fig. 1  
(acous.)  
D5 E5

w/Rhy. Fig. 2 (1 time plus pickup)  
(elec.)

w/Rhy. Fig. 3 (2 times)  
Am7

Am7 Fm7 F#m7 D#m7



{ 1. 3. Great Old One, for - bid - den site. He search-es. }  
2. Time - less, sleep has been up - set. He a-wak-ens. } Hunt - er of the shad-ows is

ris - ing, im -

P.M.

2nd time to Coda I  $\oplus$   
3rd time to Coda II  $\oplus$

A5 B $\flat$ 5 E $\flat$ 5 A5 w/Rhy. Fig. 2 (2 times plus pickup) 4 w/Rhy. Fig. 2A (2 times) 4 D.S. al Coda I  $\frac{3}{8}$

mad - ness you dwell.

Coda I  $\oplus$  E $\flat$ 5 A5 G5 A $\flat$  sus4 G5 A $\flat$  sus4 D5 Guitar solo w/Rhy. Fig. 4 (4 times)

you dwell.

\*Lead gtr. H P trem. bar Rhy. gtr. H P 7 10 7 (10)

Full G5 A $\flat$  sus4 G5 A $\flat$  sus4 D5 \*w/Wah-wah P P P P P P P P P P P P P P P P

trem. bar Full (7 (10) -17)

26:16 P P P P P P P P P P P P P P P P

10 10 10 10 14 11 10 14 11 10 14 11 10 14 11 10 14 11 10 14 11

G5 A $\flat$  sus4 G5 w/Riff A A $\flat$  sus4 D5 H P G5 A $\flat$  sus4 G5

7 3 1 1/2 13 (13) 9 10 9 10 9 10 9 11 10 12 11 8 7 8 9 8 (8) (8)

Rhy. Fig. 4 A $\flat$  sus4 D5 G5 A $\flat$  sus4 G5

Riff A—Overdubbed gtr. H P



# WELCOME HOME (SANITARIUM)

Words and Music by  
James Hetfield, Lars Ulrich,  
and Kirk Hammett

Moderately ♩ = 98

**Intro**

Gtr. I

Em Harm. 1 H P P Harm. 1 Harm. 1 Harm. 1

Let ring----- mf Harm. 1 H P P mf Harm. 1 Harm. 1 Harm. 1 Harm. 1

12 12 0 3 5 3 2 12 12 2 0 0 12 12 12 12

0 0 0 0 0 0 0 0

Play 4 times  
Asus4  
(end Rhy. Fig. 1)

Em add2 Rhy. Fig. 1 Em+5 Em7add4 A add4 G

Harm. 1 Let ring----- sim. Harm. 1 Harm. 1 Harm. 1 Harm. 1

12 12 12 0 2 4 0 3 5 0 0 5 7 0 5 4 0 5 3 2 0 5

0 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

w/Rhy. Fig. 1 (4 times)

Gtr. II Em add2 Em+5 Em7add4 A add4 G Asus4 Em add2 Em+5 Full

f sl. sl. sl. sl. Full

7 9 11 12 9 12 10 12 10 12 15 17 17 (17) 15 15 12 12 14 12

Em7add4 A add4 H P G Asus4 Em add2 Em+5 Em7add4 A add4 G

3 sl. sl. sl. 8va Harm. 1 Harm. 1 Harm. 1 Harm. 1

15 12 15 13 12 12 13 12 14 12 11 12 12 14 12 14 16 17 10 10 17 16 14 14

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Em add2 Asus4 loco Full Em+5 Em7add4 H P A add4 G Asus4

8va Full sim. 3 sl. sl. sl. Full

17 15 14 17 15 14 16 14 12 (12) 14 13 12 10 12 10 13 12 (12) 5 3 7 6 5 4 7 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

1st, 2nd Verses  
w/Rhy. Fig. 1 (6 times)

Em add2 Em+5 Em7add4 A add4 G Asus4

1. Wel - come to where time stands still. No one leaves and no one will. \_\_\_\_\_  
 2. Build my fear of what's out there. Can - not breathe the o - pen air. \_\_\_\_\_

Em add2 Em+5 Em7add4 A add4 G Asus4

Moon is full, nev - er seems to change. Just la - beled men - tal - ly de - ranged. \_\_\_\_\_  
 Whis - per things in - to my brain, as - sur - ing me that I'm in - sane. \_\_\_\_\_ They

\*Sing vocal harmony 2nd time only.

Em add2 Em+5 Em7sus4 A add4 G Asus4

Dream the same thing ev - 'ry night. I see our free - dom in my sight. \_\_\_\_\_  
 think our heads are in their hands, but vi - 'lent use brings vi - 'lent plans. \_\_\_\_\_

\*Sing vocal harmony 1st time only.

Em add2 Em+5 Em7add4 A add4 G Asus4

No locked doors, no win - dows barred. No things to make my brain seem scarred. \_\_\_\_\_  
 Keep him tied, it makes him well. He's get - ting bet - ter; can't you tell? \_\_\_\_\_

w/Riff A (2 times)

Em add2 Em+5 Em7add4 A add4 G Asus4

Sleep, my friend, and you will see that dream is my re - al i - ty. \_\_\_\_\_ They  
 No more can they keep us in. Lis - ten, damn it, we will win. \_\_\_\_\_ They

Em add2 Em+5 Em7add4 A add4 G Asus4

keep me locked up in this cage. Can't they see it's why my brain says rage? \_\_\_\_\_  
 see it right, they see it well, but they think this saves us from our hell. \_\_\_\_\_

Riff A (Gtr. II)

*mf* P.M.

0 0 2 2 0 0 3 3 0 0 5 5 5 5 3 3 3 5 3



## Chorus

N.C. (E5) G5 F#5 C5 B5 C5 B5 (E5) G5 F#5 C5 B5 C5 B5

San - i - tar - i - um, -

Gtrs. I & II

f sl. sl. sl. H P P.M.----- sl. sl. sl.

sl. sl. sl. H P 5 3 2 3 0 sl. sl. sl.

(E5) G5 F#5 C5 B5 C5 B5

leave me be. San - i -

P.M.----- sl. sl. sl. H P P.M.-----

(4) 2 2 2 2 2 2 3 2 3 1 0 sl. sl. sl. H P 5 3 2 3

(E5) G5 F#5 C5 B5 C5 B5

tar - i - um, - just leave me a - lone.

2nd time to Coda

Gtr. I B

Gtr. II

Gtr. III

sl. sl. sl. sl. H P H P P H P H P P 15 17 22 19 22 10 19 17 17 19 17 15 17 19 17 19 20 19 19 20 19 17 15 16

5 5 7 9 7 7 9 10 17 19 15 17 22 19 22 10 19 17 17 19 17 15 17 19 17 19 20 19 19 20 19 17 15 16

\*Tab no. on left is for Gtr. III



N.C. (E5)

N.C. (E5)  
 Rhy. Fig. 2

Tempo I  
 (♩ = ♩)  
 D5 E5  
 D5 E5 D5  
 E5 F5

D5 E5 C5  
 B5  
 D5 E5  
 D5 E5 D5

Gtr. II N.C. (E5)

The Rose Tree

3

sl.

sl.

P P

P P

P P

P P

P P

P P

P

13 12 12 12 15 12 12 17

sl.

sl.

12

P P

P

P P

P

P P

P

P P

P

17 15 12

17 15

17 15 12

17 15 12

17 15

17 15 12

15 12

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line. Both systems include various musical notations such as notes, rests, and slurs. The lyrics 'The Rose Tree' are written below the first staff, and the lyrics 'The Rose Tree' are written below the second staff. The score is a black and white reproduction of a handwritten manuscript.

*Sva*-----

Full Full

Tempo I

D5 E5 Gtr. I loco E5 D5

15 17 18 15 17 15 15 19 17 (15) 21 19 22 22 10 22 22 22

0 2 2 2 2 0 2 7 7 7 0 2 7 7 7 0 2 5 5 5

Gtr. II E5 D5 E5 D5 E5 F5 D5 E5 C5 B5

sl. P.M.---4 P.M.---4 H P P.M.---4

5 7 7 7 5 7 9 9 9 9 7 9 10 9 8 8 8 8 10 9 10 8 7 (7) 6 6 6 7 9

(Gtr. I) Rhy. Fig. 3 (end Rhy. Fig. 3)

sl. H P

0 2 2 2 0 2 7 7 0 2 3 3 0 2 5 5 5 4 4 4 0 2 3 3 3 2 2 2

w/Rhy. Fig. 3 (5 times)

D5 E5 D5 E5 D5 E5 F5 D5 E5 C5 B5 Gtr. III

P.M.---4 P.M.---4 P.M.---4 H P

7 7 7 7 5 7 9 9 9 9 7 9 10 9 8 8 8 8 10 9 10 8 7 (7) 6 6 6 7 9 7

D5 E5 Riff B (Both gtrs.) D5 E5 D5 E5 F5 H P D5 E5 C5 B5 (end Riff B)

P.M.---4 P.M.---4 P.M.---4 H P H P P.M.---4

(5) 5 5 5 4 5 2 2 2 2 2 4 5 5 5 5 7 6 7 5 5 (5) 4 4 4 5 4 5 (7) 7 7 7 5 7 9 9 9 9 7 9 10 9 8 8 8 8 10 9 10 8 7 (7) 6 6 6 7 9 7

Guitar solo II w/Riff B (2 times) Gtr. IV D5 E5

sl. f D5 E5 D5 E5 F5 Full Full Full D5 E5 C5 B5

sl. Full Full Full

7 7 7 7 6 7 9 10 12 12 12 12 10 12 12 14 12 14 14 14 12 14 12 12 14 14 14 14 14 14



|            |                     |          |       |          |    |
|------------|---------------------|----------|-------|----------|----|
| w/Fill 1   | D5 E5<br><i>sl.</i> | D5 E5 D5 | E5 F5 | D5 E5 C5 | B5 |
|            |                     |          |       |          |    |
| <i>sl.</i> | (17)                |          |       |          |    |
| 12 — 17 17 |                     |          |       |          |    |
|            |                     |          |       |          |    |
|            |                     |          |       |          |    |
|            |                     |          |       |          |    |

[illegible]

D5 E5

D5 E5 D5

E5 F5

D5 E5 C5

B5

3

P.M.-----4

P.M.-----4

P.M.-----4

grad. rit.-----P.M.-----4-----

0 2 2 2 2 2 2 2

0 2 7 7 7 7 7 7

0 2 3 3 3 3 3 3

0 2 5 5 4 4 4 4

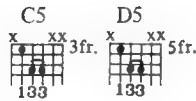






# DISPOSABLE HEROES

Words and Music by  
James Hetfield, Lars Ulrich,  
and Kirk Hammett



Moderately fast Rock ♩ = 172

Intro N.C. (E5)  
Rhy. gtr.—Rhy. Fig. 1 F#5 G5 F#5 N.C. (E5) G5 A5 F#5 N.C. (E5) F#5 G5 F#5

1st time w/Rhy. Fig. 1

(end Rhy. Fig. 1) 2nd time w/Rhy. Fig. 1 (1st 3 bars only)

N.C. (E5) E5 Lead E5 gtr. F#5 G5 F#5 E5 G5 A5 F#5

E5 F#5 G5 F#5 1. E5 G5 2. E5 (Lead gtr.) (Both gtrs.)

N.C. (E5)  
Rhy. gtr.—Rhy. Fig. 2

Play 4 times  
(end Rhy. Fig. 2)

G5 Lead gtr. (Wah off)



E5

Faster - 168

C#5

Rhy. gtr.

Play 3 times

P.M.-----

6

1st, 2nd, 3rd Verses  
N.C. (E5)

(G5)

Bod - ies fill the fields I see, hun - gry he - roes end..  
Bark - ing of ma - chine gun fire does noth - ing to me now..  
Life planned out be - fore my birth, noth - ing could I say..

Rhy. Fig. 3

P.M. *sim.*

(G5) (B5) w/Rhy. Fig. 3 (E5)

no one to pre - tend. Run - ning blind through kill -  
used to it some - how. More a man, more stripes  
mould - ed day by day. Look - ing back, I re -

3 3 3 3 3 3 3 3 3 3 7 7 7 7 7 7 7 7 7 7

w/Rhy. Fig. 2

(G5) (F#5) (E5)

ing fields, bred to kill them all. Vic-tim of what said  
— you wear, glo-ry seek-er trends. Bod-ies fill the fields  
al-ize, noth-ing have I done. Left to die with on

— should be, a ser-vant till I fall.  
— I see, the slaugh-ter nev-er ends.  
ly friend, a-lone I clench my gun.

[illegible]

w/Rhy. Fig. 4 (3 times)

C#5 B5

Twen - ty - one, on - ly son, but he served us well.

C#5 B5

Bred to kill, not to care, do just as we say.

C#5 B5

Fin - ished here, greet - ings death, he's yours to take a - way.

**B5**  
Lead gtr.

H P sl. sl. H

H P sl. sl. H

H P sl.

\*trem. bar 1/2 1

Rhy. gtr.

P.M.----- P.M.-----

P.M.----- P.M.-----

P.M.----- P.M.-----

P.M.----- P.M.-----

2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2

\*Depress and vib. trem. bar simultaneously.

**B5**

H P sl. sl. H

H P sl. sl. H

H P sl.

\*trem. bar 1/2 1

Rhy. gtr.

P.M.----- P.M.-----

P.M.----- P.M.-----

P.M.----- P.M.-----

P.M.----- P.M.-----

2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 2 2 2 2 2 2 2 2 2 2 2 2 2

\*Depress and vib. trem. bar simultaneously.

**B5 A#5 B5 C5 B5**

Play this bar 3rd time only

**C#5 B#5 C#5 D5 D#5**

**N.C. (E5) G5**

3 3 3

3 3 3

3 3 3

3 3 3

4 3 4 5 4 6 5 6 7 8 6 5 6 7 8

4 3 4 5 4 6 5 6 7 8 6 5 6 7 8

**Rhy. Fig. 5**

**Bb 5 F#5 A5 F5 G5**

(5) 5 4 3 2 1 7 3 2 1 5 5 3 2 1

(5) 5 4 3 2 1 7 3 2 1 5 5 3 2 1

w/Rhy. Fig. 5 (2 times)

N.C. (E5) G5 Bb5 F#5 A5 F5 G5

Back to the front... You will\_ do what I \_ say, when I \_ say.

(end Rhy. Fig. 5)

P.M.-----|

N.C. (E5) G5 Bb5 F#5 A5 F5 G5

Back to the front... You will\_ die when I \_ say you must\_ die.

1st, 2nd times w/Rhy. Fig. 5 (1st 3 bars only)  
3rd time w/Rhy. Fig. 5 (complete)

3rd time to Coda

N.C. (E5) G5 Bb5 F#5 A5 F5 G5

Back to the front... You cow - ard, you ser - vant, you blind\_ man.

N.C. (E5)

P.M.-----|

E5  
Rhy. Fig. 6

(end Rhy. Fig. 6)

H P.M.---| H P.M.---| H P.M.---| H P.M.---| H P.M.---| H P.M.---| H

Bridge  
w/Rhy. Fig. 6 (2 times)

E5

Why am I dy - ing? Kill, have no\_ fear.

Lie, live off ly - ing. Hell, hell is\_ here.

[illegible]



## w/Rhy. Fig. 6

## w/Rhy. Fig. 6

loco E5

P.M.-----7

9 7 7 10 9 7 10 9 7 10 9 7 7 10 9 7 10 17 15 14 17 (17) sl

sl.

Full

sl.

Full

12 12 12 13 12 12 15 12 12 12 12 12 12 13 12 12 15 12 12

## Rhy. Fig. 7

(end Rhy. Fig. 7)

 $\overline{sl.w/Rhy.}$  Fig. 6

E5  
8va-

[illegible]

w/Rhy. Fig. 7

8va-----

C

sl.

Full

Full

w/Rhy. Fig. 6

E5

8va-----

w/Rhy. Fig. 6 (2 times)

E5

8va-----

Full

Full

Full

7

(w/Echo-2-beat delay)-

Full

Full

Full

w/Rhy. Fig. 6 (2 times)

E5

Why am I dy - ing? Kill, have no — fear.

Lie, live off ly - ing. Hell, hell is — here. —

N.C. (E5)

Tacet

N.C. (G5)

I was born for dy - ing. —

P.M.-----

P.M.-----

D.S. al Coda

C#5 *Play 3 times* N.C. G5 F#5 E5 D5 C#5 B5

P.M.----- P.M.----- P.M. P P P P.M.---

0 10 9 0 9 7 10 9 5 4 2 7 6 4 5 4 2 5 4 2

P P P

# Coda

(cont. Rhy. Fig. 5) G5 N.C. (E5) G5 Bb5 F#5 A5 F5

you blind\_ man. Back to the front

Lead gtr.

sl. sl. sl. sl.

8 (8) (8) 11 7 (7) (7) 10 6

1. 2. 1st time w/Rhy. Fig. 5 2nd time w/Rhy. Fig. 5 (1st 3 bars only)

G5 N.C. (E5) G5 N.C. (E5) G5 Bb5 F#5

Back to the front\_ Back to the front\_

sl. sl. sl. sl.

(6) (6) 8 5 8 5 8 (8) (8) 9 5

1. 2. A5 F5 G5 N.C. (E5) G5 N.C. (E5)

Back to the front\_ Back to the front\_

Rhy. gtr.

P.M.-----

(5) (7) (5) 8 4 (4) (6) 3 5 8

C#5

1. N.C. 2. N.C. D5

N.C.

3. N.C. G5 F#5 E5 D5 C#5 B5 C#5

4. Overdubbed gtr. N.C. G5 F#5 E5 D5 C#5 B5 C#5

**Words and Music by  
James Hetfield and Lars Ulrich**

Medium Rock ♩ = 136

Intro E5 C5/G E5 C5/G A E5 C5/G E5 G E5

E5

Musical score for E5, featuring a melody line and a guitar accompaniment line. The melody line consists of eighth notes and rests, with a 'P.M.' marking. The guitar accompaniment line shows a sequence of chords and a final chord with a '2' marking.

45

46



Chorus

E5/B      Eb5/Bb      D5/A      C#5/G#      E5/B      Eb5/Bb      D5/A      C#5/G#

Time for lust, —      time for lie, —      time to kiss — your life — good - bye. —

P.M.---4      sl.      P.M.---4      sl.      P.M.---4      sl.      P.M.---4      sl.      P.M.---4      sl.      P.M.---4      sl.      P.M.---4      sl.      P.M.---4

9      9      8      8      7      7      6      6      9      9      8      8      7      7      6      6

9      9      8      8      7      7      6      6      9      9      8      8      7      7      6      6

7      7      6      6      5      5      4      4      7      7      6      6      5      5      4      4

7      7      6      6      5      5      4      4      7      7      6      6      5      5      4      4

E5/B      Eb5/Bb      D5/A      C#5/G#

Send me mon - ey,      send me green.      Heav - en you will meet.

P.M.-----4      sl.      P.M.-----4      sl.      P.M.-----4      sl.      P.M.-----4      sl.      P.M.-----4

9      9      8      8      7      7      6      6      9      9      8      8      7      7      6      6

9      9      8      8      7      7      6      6      9      9      8      8      7      7      6      6

7      7      6      6      5      5      4      4      7      7      6      6      5      5      4      4

7      7      6      6      5      5      4      4      7      7      6      6      5      5      4      4

E5/B      Eb5/Bb      D5/A      C#5/G#      Ab5 G5      Ab5 G5

Make a con - tri - bu - tion and you'll      get a bet - ter seat.

P.M.-----4      sl.      P.M.-----4      sl.      P.M.-----4      sl.      P.M.-----4      sl.      P.M.-----4      sl.      P.M.-----4

9      9      8      8      7      7      6      6      9      9      8      8      7      7      6      6

9      9      8      8      7      7      6      6      9      9      8      8      7      7      6      6

7      7      6      6      5      5      4      4      7      7      6      6      5      5      4      4

7      7      6      6      5      5      4      4      7      7      6      6      5      5      4      4

Ab5 G5      Ab5 G5      E5      F#5      G5      F#5

Bow to Lep - er Mes - si - ah.

sl.      P.M.-----4      sl.      P.M.-----4      P.M.-----4      P.M.-----4      P.M.-----4

6      5      3      3      3      3      4      3      2      4      4      3      4      4      5      4

6      5      3      3      3      3      4      3      2      4      4      3      4      4      5      4

4      3      3      3      3      3      4      3      2      4      4      3      4      4      5      4

4      3      3      3      3      3      4      3      2      4      4      3      4      4      5      4

E5 F#5 G5 F#5 E5 F#5 G5 F#5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4

C5/G E5 A E5 N.C. E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

Faster Interlude ♩ = 184

E5 F5 G5 A5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4 P.M.---4

D5 A5 B5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4

F5 G5 A5 E5

P.M.---4 P.M.---4 P.M.---4 P.M.---4

D5 A5 B5 E5 Rhy. Fig. 2

P.M.---4 P.M.---4 P.M.---4 P.M.---4





E5

P.M.-----4

E♭5 D5 C♯5 E5 E♭5

Send me mon - ey, send me green. Heav - en you will meet. Make a con - tri - bu - tion and you'll

D5 C♯5 G

get a bet - ter seat.

P.M.-----4

N.C. (2nd time)

Lie, lie, lie, lie.

P.M.-----4

G

P.M.-----

Tempo 1♩ = 136

Tag

N.C.

trem. bar (slow dive)

P.M.-----

E5 F#5 G5 F#5 E5 F#5 G5 F#5

P.M.-----

E5 F#5 G5 F#5 E5 C5/G E5 A E5

P.M.-----

N.C. E5 F5 E5 3

P.M.-----



Music by  
James Hetfield, Lars Ulrich,  
and Cliff Burton

**Medium Rock** ♩ = 128

N.C. (E5)

(Synth. arr. for gtr.)

Bm/D

B/D:

Play 8 times Em

Gtr. II

(Synth. arr. for guitar.)

Bm/D B/D# Gtr. II

*(Fade in) grad. cresc.*

*mf P.M.---- P.M.---- P.M.*

T  
A  
B

7 9 (7) 5 4 6 5 7 5 7 5 7

[illegible]

Gtr. II

E A5<sup>II</sup> E5<sup>II</sup> C5

f P.M.

(8)open

E C5 E5<sup>II</sup>

P.M.

Gtr. I

2 2 2 2 2 2 2 2 4 2 2 2 2 5 2 2 2 2 2 2 2 2 3 3 3 2 2 2 2 2 5 2 2 2 2 2 2 2 2 2

[illegible]

N.C. Rhy. Fig. 1 A5 N.C. B5 N.C. C5 N.C. C5 N.C. E5/B N.C.

A5 N.C. (end Rhy. Fig. 1) Rhy. Fig. 2 (Gtr. II) Em

Bm B (end Rhy. Fig. 2) Gtr. I Em w/Rhy. Fig. 2 (4 times)

Bm B Em

Bm B Em Gtr. III sl. sl. sl. sl. Gtr. I P sl. sl. sl. sl.

Bm Full H B Full Full Full Full

\*Tab no. on left is for Gtr. II.

Full Full Full Bm P P P P P B *8va* Full Full Full *loco* Full

Full Full Full P P P P P Full Full Full Full

15 15 15 15 15 15 15 12 15 14 12 15 14 12 15 14 12 15 14 12 15 17 17 17 17 17

3

B5 Full P E/B B5 Full P E/B B5/A

Full P Full P

(17) 17 17 15 14 15 17 (17) 17 17 15 16 15 16 15 19 16 15 19 16 15 19 16

Gtr. II

P.M.----- P.M.----- P.M.-----

4 4 4 1 4 4 4 1 4 4 4 0 4 4 4 0 4 4 4 0 4 4 4 0

2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

F#5 *8va* Full Full *loco* A5 B5 E/B B5/A

Full Full Full H H H H H H H P P

17 17 17 14 15 17 15 14 15 14 15 14 12 14 10 12 8 10 7 8 5 7 3 5 2 3 2 3 2 5

P.M.----- P.M.----- P.M.-----

4 4 4 1 4 4 4 1 4 4 4 0 4 4 4 0 4 4 4 0 4 4 4 0

2 2 2 2 2 2 2 0 2 2 2 2 2 2 2 0 0 0 0 0 0 0 0

F#5 Full E5 P H H P H P H P H P B5

Full P H H P H P H P H P

3 3 5 5 5 3 3 5 3 2 3 4 6 4 6 4 6 4 6 4 6 4 (4)

P.M.----- P.M. P.M.-----

4 4 4 2 2 2 2 3 3 2 (2) 4 4 4 2

2 2 2 2 2 2 0 0 0 0 0 0 2 2 2 2 2

Slowly, in 2 ♩ = 54

Bass solo (w/Ad lib gtr. effects w/delay)

B5/A F#5 E5 8

P.M.----- P.M.-----

4 3 3 2 2 4 3 3 2 2 2 (2) 4 4 4 2

0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2

\*F#m A Full Bm E Full H F#m A 2nd time: (E) Bm E

Gtr. I Gtr. II Gtr. III

f slow bend Full f slow bend 1/2 1/2

Full H Full H sl. sl. sl.

(9) (9) 9 6 9 6 7 9 6 7 9 6 7 9

H H H

11 (11) 11 9 11 9 (9) (9)

\*Chords implied by bass.

F#m A Full Bm E Full H F#m A Bm E *sl.*  
*slow bend* Full

9 9 (9) 9 6 9 6 7 7 7 7 (7) (9) *sl.*  
 H

1/2 1/2  
*slow bend*

F#m A Full Bm E Full H F#m A Bm E *sl.*  
*slow bend* Full

9 9 (9) 9 6 9 6 7 7 7 7 6 6 7 6 6 7 9 11 *sl.*  
 H

1/2 1/2  
*slow bend*

F#m A Bm E F#m A Bm E Full  
 P.M.-----

9 (9) 7 9 7 9 11 9 7 9 6 4 7 7 (7) (9) Full  
*sl.*

1/2  
*f* 1/2







F#5 A5 E5 C#5 E5 G5 D5 B5  
 sl. Full 3 Full Full 1½ Full Full Full P  
 semi harm. Full P Gtr. III 1½ Full Full P  
 5 2 4 4 (4) 2 2 4 2 4 2 (4) 2 9 9 5 (9) 7 7 9 9 4 5 7 5 7

E5 G5 D5 B5 E5 G5  
 P P P P P Gtr. I  
 P P P P Gtr. III

5 4 4 5 4 4 5 4 4  
 7 7 7 5  
 (5) 4 5 7 5 4 5 5 4 4 5 5  
 7 7 7 3 5 5 2 5 5 2  
 7 7 7 3 7 3

The musical score for the guitar solo is written on a single staff in G major (one sharp). The tempo is marked 'Allegretto' and the time signature is 12/8. The solo is divided into four measures, each with a specific chord progression indicated above the staff: B5, A5 B5, B5/A, and F#5 A5. The notation includes various guitar techniques such as 'Full' (full chord), 'P' (palm mute), and 'Full P' (full chord with palm mute). The first measure is marked 'Gtr. I'. The second measure features a triplet of eighth notes. The third measure includes a triplet of eighth notes and a triplet of sixteenth notes. The fourth measure includes a triplet of eighth notes and a triplet of sixteenth notes. The score is presented in a standard musical notation format with a treble clef and a key signature of one sharp.

Gtr. II  
 Rhy. Fig. 3

P.M. --- 1      P.M. ----- 1      P.M. ----- 1      P.M. ----- 1

4 4 4      4 4 4      4 4 4      4 4 4  
 4 4 4      4 4 4      4 4 4      4 4 4  
 2 2 2 2 2 2 0      2 2 2 2 2 2 2      0 0 0 0 0 0 0      4 4 4 2 2 2 0



# DAMAGE, INC.

Words and Music by  
James Hetfield, Lars Ulrich,  
Kirk Hammett and Cliff Burton

B5   G5   A5   F#5   E5   F5   Bb5

x xx   xxx 3fr.   xxx 5fr.   xxx   o xxx   xxx   x xx

133   133   133   13   11   133   133

**Freely, slowly**

Intro (A5) G Bm A D B5 C5 G5 (A5) G

\*Gtr. I

\*Gtr. II *p grad. cresc.* *sim.*

\*Gtrs. I and II are processed with heavy slap echo.  
Swell into each note with volume control.

Bm A D P P B5 C5 P H P G5 (A5) G Bm A P

P P P P H P P *mf* P

D B5 C5 P H P G5 N.C. (E5) (Synth.)

P P P P H P *mp* *f*

**Fast** ♩ = 190

(Gtr.) E5 F5 E5 F5 E5

F5 E5 (E5) Rhy. Fig. 1

P.M.-----4

A5 (E5) A5  
 sl. sl. sl. P.M.

(E5) A5 (F#5)  
 P.M. sl. sl. sl. P.M.

1. G5 (E5) A5  
 sl. sl. sl. P.M. sl. sl. sl.

2. G5 B5 G5 A5 G5 (end Rhy. Fig. 1)  
 sl. sl. sl. sl. sl. sl.

F#5 Bb5 G5 (E5)  
 P.M. Rhy. Fig. 2 P.M.

Bb5 G5 (E5) Bb5 G5 (E5) Bb5 G5 (F5) (E5) (end Rhy. Fig. 2) Bb5  
 sl. P.M. sl. P.M. sl. P.M.

1st, 2nd, 3rd Verses  
w/Rhy. Fig. 2

1. Deal-ing out the ag-o-ny with-in,      charg-ing hard and no one's gon-na give in.  
2. Slam-ming through, don't fuck with ra-zor-back.      Step-ping out, you'll feel our hell on your back.  
3. Dam-age jack-als rip-ping right through you.      Sight and smell of this, it gets me go-ing.

⑩ 10fr.      ⑥ 6fr.  
D      B<sup>b</sup>  
P.M.-----

w/Rhy. Fig. 2 (1st 3 bars only)

B<sup>b</sup>5 G5 (E5)      B<sup>b</sup>5 G5 (E5)      B<sup>b</sup>5 G5 (E5)

Liv-ing on your knees, con-form-i-ty,      or dy-ing on your feet for hon-es-ty.  
Blood fol-lows blood and we make sure.      Life ain't for you, and we're the cure.  
Know just how to get just what we want.      Tear it from your soul in night-ly hunt.

w/Rhy. Fig. 2

B<sup>b</sup>5 G5 (E5)      B<sup>b</sup>5 G5 (E5)      B<sup>b</sup>5 G5 (E5)      B<sup>b</sup>5 G5 (F5)(E5)

In-bred, our bod-ies work as one,      blood-y but nev-er cry sub-mis-sion.  
Hon-es-ty is my on-ly ex-cuse.      Try to rob us of it, but it's no use.  
Fuck it all and fuck-ing no re-grets.      Nev-er hap-py end-ings on these dark sets.

w/Rhy. Fig. 2 (1st 3 bars only)

B<sup>b</sup>5 G5 (E5)      B<sup>b</sup>5 G5 (E5)      B<sup>b</sup>5 G5 (E5)

Fol-low-ing our in-stant, not a trend.      Go a-against the grain un-til the end.  
Steam-roll-er ac-tion crush-ing all.      Vic-tim is your name and you shall fall.  
All's fair for Dam-age, Inc., you see.      Step a lit-tle clos-er if you please.

B5      G5      A5      G5      F#5

Blood will fol-low blood.

B5      G5      A5      G5      F#5

Dy-ing time is here.      Dam-age, In-cor-po-rat-ed!

1. E5      F5 3      E5      F#5

1.2.3.      4.

(E5) Gtr. II      F5      B<sup>b</sup>5      F5      B<sup>b</sup>5

Gtr. I      P.M.-----4      P.M.      P.M.      P.M.      sim.



Bridge  
w/Rhy. Fig. 3

The musical score for the Bridge section consists of three staves. The first staff contains the lyrics "We chew and spit you out. —" and "We laugh, you scream and shout. —". The second staff contains the lyrics "All flee, with fear you run. —" and "You'll know just". The third staff contains the lyrics "where we come from." and "Dam - age, In - cor - po - rat - ed!". The music is written in treble clef with a key signature of one sharp (F#). Chords are indicated above the staff: E5, F5, Bb5, and E5. The rhythm is indicated by a "7" over a bar line, suggesting a 7/8 time signature. The lyrics are written below the staff, with some words in italics.

We chew and spit you out. — We laugh, you scream and shout. —

All flee, with fear you run. — You'll know just

where we come from. *Dam - age, In - cor - po - rat - ed!* Go!

8va-  
Full  
sl.  
P  
P  
sl.  
loco  
sl.  
sl. H  
sl.  
P

15 14 12 12 15 14 12 15 15  
sl.  
14 17 15 14 15 14 15 14 17  
P  
P  
sl.  
sl.  
sl. H  
sl.  
P

16 15 17 17 15 14 12 14 12 10 12 10 9 10 9 11

65

[illegible]

w/Rhy. Fig. 1  
(E5)

[illegible]
$$8\nu q \dots \dots \dots (E5)$$
[illegible]

G5

(E5)

A5

(E5)

[illegible]

A5

\*+ = treble (closed)  
o = bass (open) (E5)

A5

[illegible]

[illegible]

**(8) 2fr.**

F#

A5 G5

P.M. P.P. P.P. P.H. P.H. P.H. P.H. sim. sl.

w/Wah and echo TPP TTP TPH TPH TPH TPH TPH TPH TPH TPH T sl.

0 12 10 7 12 10 7 13 10 7 13 10 7 14 7 10 14 7 10 15 7 10 16 7 10 16 7 10 16 7 10 16 7 10 16 7 10 16

B5  
(Both gtrs.)

G5 A5 G5 F#5 G5 A5 Bb5

(Wah off)

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

4 4 7 5 4 4 4 5 5 5 5 5 7 7 7 7 8 8 8 8  
2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

(E5) B $\flat$ 5 (E5) 1. D5

P.M. P.M. P.M. P.M. *sim.*

2. D S. al Coda

The musical score for the second ending is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with a measure of two eighth notes (F#4 and G#4) beamed together, followed by a quarter note (A4), and then a quarter rest. This is followed by a measure of two eighth notes (B4 and A4) beamed together, then a quarter note (G#4), and a quarter rest. The next measure has two eighth notes (F#4 and E4) beamed together, then a quarter note (D4), and a quarter rest. The final measure of this section has two eighth notes (C#4 and B3) beamed together, then a quarter note (A3), and a quarter rest. Above the staff, the chords B5, G5, A5, G5, and F#5 are indicated. The bottom staff is a bass line with notes 7, 7, 9, 9, 5, 5, and 2. The piece concludes with a Coda symbol.

Coda B5 G5 A5 G5 F#5  
Dy - ing time is here.

Musical score for the phrase "Dam-age, In-cor-po-rat-ed!". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together in groups of three. Above the staff, there are several annotations: "E5" above a note, "F5 3 (F5)" above a triplet of eighth notes, and "3" above a group of three eighth notes. The lyrics "Dam - age, In - cor - po - rat - ed!" are written below the staff, aligned with the notes.

# TABLATURE EXPLANATION

111-1

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

|                     |   |    |   |
|---------------------|---|----|---|
| 1st string - High E |   | 15 | 0 |
| 2nd string - B      |   | 15 | 0 |
| 3rd string - G      |   |    | 1 |
| 4th string - D      |   |    | 2 |
| 5th string - A      | 3 |    | 2 |
| 6th string - Low E  |   |    | 0 |

5th string, 3rd fret      1st string, 15th fret, 2nd string, 15th fret, played together      an open E chord

## Definitions for Special Guitar Notation

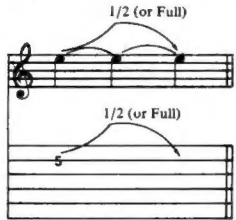
**BEND:** Strike the note and bend up 1/2 step (one fret).



**BEND:** Strike the note and bend up a whole step (two frets).



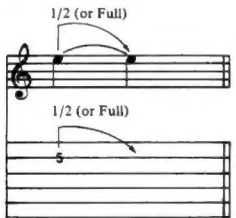
**BEND AND RELEASE:** Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied, only the first note is struck.



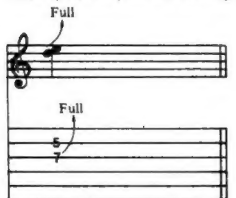
**PRE-BEND:** Bend the note up 1/2 (or whole) step, then strike it.



**PRE-BEND AND RELEASE:** Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



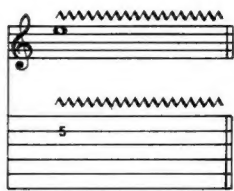
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



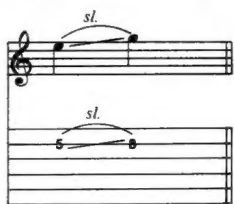
**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



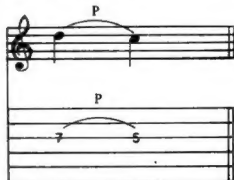
**SLIDE:** Same as above, except the second note is struck.



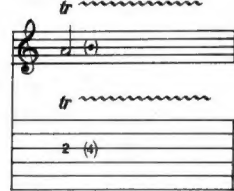
**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



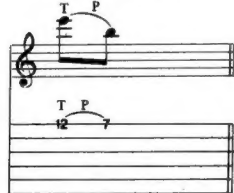
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



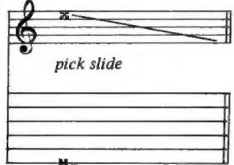
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



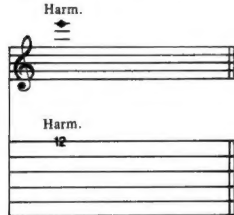
**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



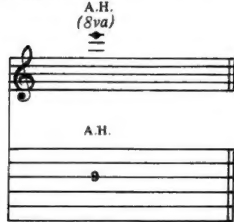
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



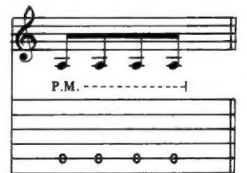
**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



**TREMOLO BAR:** The pitch of the note or chord is dropped a specified number of steps then returned to the original pitch.



**PALM MUTING:** The note is partially muted by the right hand lightly touching the string(s) just before the bridge.



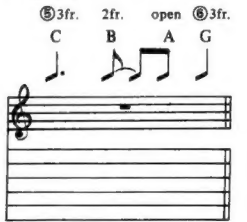
**MUFFLED STRINGS:** A percussive sound is produced by laying the left hand across the strings without depressing them and striking them with the right hand.



**RHYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first page of the transcription.



**RHYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note name indicates which string to play. When successive notes are played on the same string, only the fret numbers are given.





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